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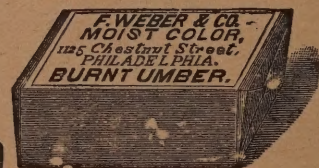
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VOL. IV

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No. 2

F. MORTIMER LAMB* ON PASTELS

By CATHERINE BEACH ELY

"Can you recommend to us an instructor in outdoor sketching who specializes in pastel as a medium?" The answer to this brought us one summer day to the neighbor town of Stoughton, Mass., a pleasant trolley ride from the village where we were summering.

Mr. Lamb, the artist, is so firmly established in the consciousness of his townsmen that there was no difficulty in finding repeated and explicit directions. We followed quiet streets to a comfortable red house amid the greenery—trailing branches overhung it, knee-high waving grass dappled with yellow flowers surrounded it. "Mr. Lamb doesn't like to have the grass cut" we were afterwards told.

A tall, pleasant faced man greeted us with the quietly assured manner of one who has found his goal in life and is ready to help aspirants along the same road. To compare him with one of his native trees, he gathers beneath the sheltering branches of an accomplished art-career pupils who are attracted by his reputation as an artist and teacher.*

His pupils are inspired by his spirit and guided by the practical instructions of an experienced teacher. In a little pamphlet called "The Answer", Mr. Lamb enlarges upon the value and future of pastels as a medium: "The question is asked me many times why I use pastels? In

answering this question I would first state that I have been painting in all the mediums there are for nearly forty years—that in carrying pastels as far as I have, I have not abandoned oils. I use pastels as an outdoor medium because I can make sketches look more like what I see with them than with any other medium, and I believe that if one can surround oneself with sketches that breathe the out-of-doors, one *must* create better pictures." His success in this medium vindicates his theories. Mr. Lamb believes that in pastels he can "make a picture that is as permanent as it is possible to create with pigment." He makes his own pastel-fixative. Most of his pastel studies are on paper boards covered with linen. For the benefit of AMERICAN ART STUDENT readers, Mr. Lamb was asked to state how these pastel boards were prepared. These are the directions he gives:

"There is no secret about preparing the boards but it does require a good deal of patience to make them, and although I have told many people how it is done, none of them seem to succeed in getting the very best results. The cloth used should be just the right texture. If it is too coarse the wind will blow the color off as fast as you put it on; if it is too fine it will not take the color nicely. I can only say that you want a good grade of lawn of medium mesh (you will have to experiment to get the right one). This must be stretched over pulp board, not too heavy—the heavy board is always a pasted board and will not lie flat; the medium board, not filled, is best. I prefer the 36.

* Like every man who has arrived, F. Mortimer Lamb's career has been a diligent one which he has carved out for himself. In his earliest childhood, his parents moved to Stoughton. When seventeen years old he entered the Normal Art School in Boston. At nineteen he began teaching in the evening schools of South Boston, Malden, Woburn and Brockton. On graduating at the age of twenty-one from the Normal Art School he taught in the art department of the New England Conservatory of

Music. He afterwards studied in the Boston Museum School of Art and in the Julius Studio in Paris. During twenty years he was principal of the Evening Drawing School in Taunton. For many years Mr. Lamb devoted himself especially to the portraying of domestic animals. In recent years he has specialized in pastels. One critic writes: "Mr. Lamb is unquestionably the leading exponent in New England today, if not in the whole country, of pastels as a medium in landscape work."

"To stretch cloth on the board, use a cornstarch paste—here again you are 'up against it'. I find no matter how carefully I instruct students in preparing the paste, they or their mothers know a better way and in consequence they do not get the best results.

"This is my method: Take a dish that holds two and one-half quarts; into this dish put two great spoonfuls of old-fashioned cornstarch; put in enough cold water to make a thick, creamy mass; have a kettle of boiling water; set the dish in the sink—not on the stove—and pour the boiling water gradually over the cornstarch stirring rapidly all the time until the dish is a little more than half full of paste; stop pouring on water and beat until the paste is perfectly smooth and not too thick. Use at once while paste is hot. If this is not sufficient for your need mix more. Never use cold paste and always use a clean dish for a new mess; also the kind of cornstarch used will make a difference. You will have to experiment until you get the best for your purpose.

"Take a four-inch board and spread the paste on the board and, having cut your cloth an inch larger than your board, lay it on the board and smooth it flat with your hands, rubbing in all directions until there are no wrinkles; then go over with the paste and the hands until perfectly smooth; turn board over, and, having cut the corners, fold back the extra cloth onto board and cut smooth; let dry standing on edge in a warm room; do not use artificial heat, for if dried too fast it will blister.

"This makes the very best board possible for pastel, one which will not discolor and which helps to make the pastel more permanent, when properly fixed with the proper fixatif. This will cover the preparation of boards; at another time I will be glad to explain further the preparing of pastels and fixative."

Mr. Lamb makes most of his own pastels which are unusually soft in texture and rich of hue. These he blends into magic effects—deep-toned or lacy foliage—the blended hues (russet, lavender, emerald, azure and orange) of a sweep of meadow, the silvered blues and violets of a distant vista—a bit of yellow or scarlet singing out against a dark background.

One of the most inspiring privileges of working under Mr. Lamb is to view his own sketches which are banked up against the walls of his studio. These studies present the varying aspects of nature as the artist views them in the fields and woods of his home town at every season of

the year. He is especially fond of outdoor sketching in November, month of quiet, half-sad effects, of intricate twig-patterns against the skies tracing a sober beauty for eyes that see. Mr. Lamb secures his easel by a device of his own and works with a will in the fall and winter winds which sweep the New England hills and plains. Yet even his late November and his mid-winter scenes are not bleak, for the charm of this artist's work lies in a certain sympathetic quality. It characterizes all his landscapes. Mr. Lamb is a member of the American Water Color Society and of the American Federation of Arts. His work has been frequently shown in New York exhibitions.

His pictures have been shown in all the leading exhibitions in America. One of his best known oil paintings, "Our New England", won a silver medal at the Panama-Pacific Exhibition. It gives the effect of vastness which also characterizes some of Innes' large canvases. A wide stretch of sunlit New England country billows beneath a summer sky cradling farmhouses, factories, trees, a brook and a winding road. It was said of this picture: "The New England spirit shines out of every inch of this big canvas."

The New England spirit undoubtedly penetrates all the output of this artist who is quietly working out his career in his own town. But one perceives more in his pictures than the expression of the sentiment for a single section; his work has a universal, lyric quality: it breathes the spirit of the poet whose home is the world.



PEN AND INK DRAWING

(See article on following pages)

VALUE OF "STYLE" IN PEN AND INK DRAWING

"The word 'truth'," says John Ruskin, "as applied to art, signifies the faithful statement, either to the mind or senses, of any fact of nature."

In the field of illustrating and commercial art, pen and ink plays a large part as the vehicle for these faithful statements. Certain styles or pen techniques are no more suited for certain subjects than is mural decorating adaptable to tomato can labels. The student who would be successful must know and feel what is best; there can be no guesswork.

In illustrating this article I have chosen three ordinary subjects offering nearly as wide a range as possible. It is obvious that a T. E. Powers' cartoon style would be entirely out of place in advertising a Waltham watch, much as a Franklin Booth drawing could hardly make "Bringing Up Father" even of passing interest. Yet both represent well-paid technical ability plus brains, from the standpoint of the pen and the ink. How, then, are we to decide the value of styles and technique?

To answer the question negatively, we can't develop an appreciation of music or good books by failing to attend concerts or use the public libraries. Ruskin further says, "It is better to take in early practice some instrument with a hard and fine point, both that we may give support to the hand, and that by working over the subject with so delicate a point, the attention may be properly directed to all the most minute parts of it. Even the best artists need occasionally to study subjects with a pointed instrument in order thus to discipline their attention; and a beginner must do so for a considerable period."

The student should commence at once, if he, or she, has not done so already, to collect and file (not for the sake of possessing but for the purpose of constant use), samples and clippings of various pen styles, the best works available. Let me suggest some of the greatest cartoonists of England and America for a start; two or three of each; some of the fine decorative borders, auto-

mobile advertisements that are striking and worth while, and everything, in short, that is good.

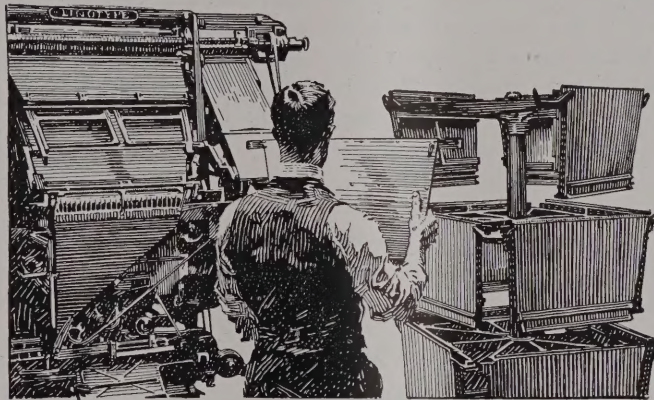
Learn why such and such a bold treatment is particularly adapted to the illustration at hand, and why a smooth, firm treatment "goes better" with such and such an advertisement. No one can help you in this to any great extent; no one should. The superiority of work done with pen and ink over that produced with the black lead pencil, consists in its much more extended range of tone, and its total freedom from unpleasant shine in the darks.

A firm and open quality of line, with bright black and white effects, not only has the most attractive decorative effect with type, but lends itself to the processes of reproduction for surface printing best, whether wood cuts or one

of the numerous forms of so-called automatic photo-engraving, as well as to the conditions of the printing press. It is excellent practice to occasionally make pen and ink studies very rapidly from nature without any previous pencilling whatever.

Practice is what will make your work worthwhile. Try to play the piano by the old methods; your mind wearies of trying to read the notes, and it was only by the most painful methods that well-worn paths were made over the nerves to the brain so that eventually the fingers of the player were able to run up and down the scale or through difficult selections with any ease at all. I know of an artist who, to relieve his right hand when it tired of the pen, worked his left. He excused himself by saying that some day he may lose his right hand in an accident and unless the left was trained early, it might as well be lost too. Instruction in one Philadelphia elementary art school demands that the student be able to draw with both hands.

Another thing; don't try to use cheap paper or wornout pens; by all means get good materials and accustom yourself to them. Practice regularly rather than spasmodically and at long stretches. Try new things; don't fear to be bold or do a little research work of your own. Coldness and want of passion in a picture are not signs



of accuracy, but of the paucity of its statements; true vigor and brilliancy are not signs of audacity, but of knowledge.

A word about these three line cuts. One, introducing two male figures and a dance, comes under the general classification of "dealer helps", that is, one of a series of electrotypes furnished by a Chicago music firm to local retailers, without cost, to aid in pushing the sale of rolls. It is printed on coarse newspaper stock, usually in the smaller city dailies, and must be bold and snappy without any fine, niggly lines. It tells its story in bold outlines, gets in a certain amount of "action" and swing, and attracts the eye when set in a page of newspaper reading matter. Coarse stippling is sometimes used to advantage

in sketches of this type.

The little house, by a student of the Los Angeles School of Design, is neatly handled and composed; adaptable for title pages, initial letters, catalog work, etc. Just enough "sketchiness" to make one feel the texture of the roof, chimney and bushes. The original was made many times the size of this cut.

A very commendable piece of commercial pen and ink rendering is found in the drawing for the Mergenthaler Linotype Company of Brooklyn. It is used in advertising the machine, and naturally requires smooth, clean, firm lines, careful perspective, accuracy, and contrast. Much of this class of work is done over silver prints, the photo being improved upon.



Sample of a "dealers' help", newspaper electrotype furnished by a Chicago music house. Note the strong outlines and blacks.

MATERIALS THE ARTIST USES

(This department is edited by H. E. Martini, who will answer in this section of THE AMERICAN ART STUDENT any inquiries regarding the composition, technical properties and application of painting mediums, pigments and grounds. Address inquiries to Technical Editor, care AMERICAN ART STUDENT.)

The simplicity of material available to the early artist no doubt contributed much to the monumental effect of his work. The paucity of drawing ability clarified his conceptions and as most of the art had been applied art the feeling for design was strong, hence the good composition of most of the work.

Let me outline the prescribed flesh tones Theophilus has recorded in his manuscript. These, mostly mixed tones, had definite names and I will use these notating the pigments of which they were compounded.

Membrana, which from its similarity to the word membrane you can guess was the general color for the skin, was a mixture of lead white and vermilion (one would hardly recommend this mixture because of the action of the sulphur in the vermilion on the lead). The whole color was warmed with a little massicot, also a lead color. For the depiction of pale complexions *prasinus* was added. *Prasinus* was a grayish green color probably green earth (*terre verte*).

Posch was composed of *prasinus*, burnt ochre and a little vermilion. It served for the shadow tones and outlining of the figure.

Rosa prima was for the coloring of the cheeks and other parts of the figure. It was a mixture of vermilion and minium (red lead).

Lumina prima a lightening of the local color, *membrana*, with white for the lighter side of the figure.

Veneda was a gray made with white and black to paint the eye ball. The black being a vine or charcoal black produced a bluish gray.

Posch secunda is the same as above but made deeper by the addition of more green earth and red. It was used for the sharp contours of the body; the shadows of the nostrils, the ear and so on. There is also a *rosa secunda* and *lumina secunda*. The latter made still lighter with white and used as high light color.

Exedra, vermilion and black, a strong contrasting color, was used for the drawing of the eye and lashes and wherever strong accents were needed.

I believe many students would find it a wholesome relief from the monotonous use of charcoal

to draw a study of a head or figure with the above color scheme in mind. It is rather a monochrome technique and an admirable training in keeping things simple. The names of the colors suggest the routine to be followed. First the general flesh tone, then the division between large light and shadow part after which the concentration or blush of rosy color is suggested. The lighter part in the light, the accents in the shadows, the drawing of the eye and the intersection of forms and the last touches—the high lights and darker accents. If the drawing of the shape of light and shadow as determined by the form producing it are drawn with industry, you indeed have studied your model as carefully as if you had drawn with charcoal. If you have kept uniformity in your handling of light and shadow so that the one great mass appears as a silhouette against the other you have accomplished one of the fundamentals for good painting.

The same receipts for the mixture of colors for depicting everything imaginable could be dealt with further but would tire the reader, therefore I will just call attention to the pigments added to the range of the artist's palette. Vermilion used about this time was artificial, its preparation being first mentioned in the Lucca MS. which antedates the Theophilus MS. a few hundred years.

The other important pigment is ultramarine prepared from the semi-precious stone lapis lazuli. The stone is pulverized and by many repeated grindings and floatings the real coloring matter is gradually isolated. The yield is very small and, therefore, very expensive. Its color is very subtle but blues on the modern's palette can reproduce it fairly well. The artificial ultramarine produced on a large scale nowadays by the roasting of a mixture of soda, silica, alumina and sulphur is a little redder and harsher in color. I do not think it amiss to open Cennino's book and give you his directions for preparing this color.

"Ultramarine blue is a colour noble, beautiful, and perfect beyond all other colours, and there is nothing that could be said of it but it will still exceed this (praise). On account of its great excellence, I shall speak of it at length, and give you full directions for preparing it; and you must pay great attention to them, that you may gain honour and service from them. And with this colour, together with gold (which adorns all the works of our art) let everything be resplendent, whether on walls or panels.

"First take some lapis lazuli; and if you would know how to distinguish the best stones, take

those which contain most of the blue colour, for it is mixed with what is like ashes. That which contains least of this ash pigment is the best; but be careful that you do not mistake for it *azzurro della magna*, which is as beautiful to the eye as enamel.

"Pound it in a covered bronze mortar, that the powder may not fly away; then put it on your slab of porphyry, and grind it without water; afterwards take a covered strainer like that used by the druggists for sifting drugs (spices), and sift it and pound again as much as is required. But bear in mind that though the more you grind, the more finely powdered the *azzurro* will be, yet it will not be so beautiful and rich and deep in colour; and that the finely ground sort is fit for miniature-painters, and for draperies inclining to white. When the powder is prepared, procure from the druggist six ounces of resin of the pine, three ounces of mastic, and three ounces of new wax to each pound of lapis lazuli. Put all these ingredients into a new pipkin and melt them together. Then take a piece of white linen and strain these things into a glazed basin. Then take a pound of the powder of lapis lazuli; mix it all well together into a paste, and that you may be able to handle the paste, take linseed oil, and keep your hands always well anointed with this oil. This paste must be kept at least three days and three nights, kneading it a little every day; and remember that you may keep it for fifteen days or a month, or as long as you please. When you would extract the azure from the paste, proceed thus. Make two sticks of strong wood, neither too thick nor too thin, about a foot long; let them be well rounded at each end and well polished (smoothed). Then, your paste being in the glazed basin into which you first put it, add to it a porringerful of lye, moderately warm; and with these two sticks, one in each hand, turn and squeeze and knead the paste thoroughly, exactly in the manner that you would knead bread. When you see that the lye is thoroughly blue, pour it out into a glazed basin; take the same quantity of fresh lye, pour it over the paste, and work it with the sticks as before. When this lye is very blue, pour it into another glazed basin, and continue to do so for several days, until the paste no longer tinges the lye. Then throw it away, it is good for nothing. Range all the basins before you on a table in order, that is to say, the

first, second, third and fourth; then beginning at the first, with your hand stir up the lye with the azure, which by its weight will have sunk to the bottom, and then you will know the depth of colour of the azure. Consider how many shades of the azure you will have, whether three, or four, or six, or what number you please, always remembering that the first-drawn extracts are the best, as the first basin is better than the second. And if you have eighteen basins of extract, and you wish to make three shades of azure, take the contents of six basins and mix them together; that will be one shade. Proceed in the same manner with the others. But remember that if you have good lapis lazuli, the azure from the first two extracts is worth eight ducats the ounce. The last two extracts are worse than ashes—may your eyes therefore be experienced, so as not to spoil the good azure by mixing it with the bad; and each day remove the lye that the azure may dry. When it is quite dry, according to the sorts you have, put it into skins, bladders or purses, as may be most convenient, and take notice that if the lapis lazuli should not be very good, or if after having ground it the colour were not to turn out deep (*violante*) enough, I will tell you how to give it a little colour. Take a little pounded kermes lake (*grana*) and a little *verzino*, but mind the *verzino* is grated or scraped with glass; and then boil them together with lye or a little *roche alum*. And when they boil, and you see that the colour is a perfect crimson, before you have withdrawn the azure from the porringer, but well dried from lye, add to it a little of this lake and *verzino*, and with your finger mix everything well together; and let them remain till dried, without sun, or fire, or wind. When dry, put it into a skin or purse, and rejoice in it, for it is good and perfect. And bear in mind that it is a rare gift to know how to make it well. You must know also that it is rather the art of maidens than of men to make it, because they remain continually in the house, and are more patient and their hands are more delicate. But beware of old women. When you would use this azure, take as much as you want; and if you are going to work on light dresses, it must be ground a little on your usual stone. And if you want it for laying grounds, it must be very little worked on the stone and always with very clear water, the stone being well washed and clean. And if the azure should get soiled in any way, take a little lye or clean water, and put it into the vase, and stir them well together, changing it two or three times, when the blue will be quite clean."



THE HUMAN FIGURE* IN ART

By A. R. ROBERTS

It was a great philosopher and art critic who once said that the human figure was the most beautiful thing God ever made.

Since art began the human body has been treated and mistreated in many different ways. Even prehistoric art, chiseled on stone in all its crudity, as a rule was chaste. Greek art and sculpture, with all its superstition and its gigantically proportioned figures, reached a point in sculpture which much modern work has as yet failed to attain. That height was reached through the pure motives which inspired the artist and the entire lack of sensuality in the Hellenic race at that time.

The sculptor idealized his figures, disdaining to copy the actual. The female form in early Greek statuary, while huge, and in a sense formal, still had the womanliness, rotundity, grace, charm, purity and warmth with which we associate it. The male figures, also of heroic size, typified strength, determination, the fighting spirit, and, with the exception of a few limpid, drooping Apollos, were, as Kipling would say, "every inch a man".

Outside the sculptor's studio the people in turn appreciated art; they viewed his handicraft with

pride and approval; and they searched only for ideals and beauty. The Romans also appreciated their work, and it is due, in a large measure, to their persistent efforts to copy the Greek statues and paintings that art in Rome remained practically clean and noble when the city itself went down into the very depths of filth and licentiousness, causing, eventually, the downfall of the greatest empire ever founded.

In their efforts to copy Greek work, the Roman sculptors made many a scratch and chisel mark which had to be filled with wax to save its appearance, and such a habit did this patchwork become that it was necessary for the rich Roman to order his statues without wax. It is thus we get the English word "sincerity" which is derived from the Latin, meaning "without wax".

Contrast the Greek art with some of the present-day art in Germany, and even in the United States. I am not condemning German art, for the majority of it, in every phase, is good and is well worth studying. But some of the paintings, and even the bronze sculpture in fountains in the public squares, are both brutal and sensual. The same can be said of some of the war medals struck off in 1914. Let us hope that the melting up of bronze statuary to carry on the present carnage in Europe will eliminate some of the shockingly vulgar work which graces its streets. No matter how perfect the composition, how wonderful the coloring, or how accurate the anatomy, the touch of suggestiveness has sowed

(Continued on page 17)

* This article is the fourth of a series on the subject of figure drawing.

KERAMIC DEPARTMENT

Edited by FRANZ NEUSCHAFER

(This department has been created for amateur china painters because of the renewed interest that is being shown in Keramics. Readers are invited to send inquiries to the Ceramic Editor, and the answers will be published here.)

PAINTING ON GLASS

Painting on glass is fascinating work, and when one has acquired a little skill many attractive and useful articles can be decorated in this way. Pieces of hand decorated glass are sold in the stores for exceedingly high prices, but the work may be carried out in your home or studio at small expense.

At any ten cent store you will find attractive pieces of plain glass which are suitable for decorating. Such articles as glass candlesticks, vases, compote dishes, glass baskets, ink-wells, and glass desk articles are best to select because they will not require frequent washing, for with a constant use of water and rubbing the decoration will wear off.

Simple designs must be chosen for this work, and a conventional pattern is easiest to execute. The pattern selected may be transferred to the glass with carbon paper. The impression may be faint but sufficiently clear for filling in with colors. A simple design could be painted directly on the glass, however, without a previous outline.

Use a fine brush of good quality for the painting. Special colors, enamels, stains, and media for glass painting are sold for this purpose.

Rapid growth in the amount of Ceramic Decoration is displaying itself on all sides. Evidence is seen by us in the keen interest displayed in these columns. Requests for information and advice show that both students and teachers are hard at work. From among the inquiries received by us we will publish those which we believe to be of most interest to our readers and personal reply will be made to correspondent in letter form giving all the advice possible. We print herewith several answers to questions:

Q. Can you give me some information regarding Antique Gold Bronzes and Sparkling Gold which, I have recently been informed, are being used in producing various beautiful effects.

A. Antique Gold Bronzes including the Sparkling Gold are not new on the market but have recently created considerable interest for their

beautiful results. They are used principally in producing Antique Metal effects, and are therefore usually scoured with a glass brush, not burnished with a stone. The Antique Gold Bronzes are made in various different colors such as Green Gold, Red Gold, Brown Gold, etc. Sparkling Gold Bronzes are also made in several shades but must not be ground as they are especially made to show tiny sparkling particles of gold after scouring. Although ground exceedingly fine Antique Bronzes (excepting Sparkling Bronzes) may be further ground in turpentine, added from time to time when grinding to replace loss through evaporation. The turpentine is then allowed to evaporate somewhat and enough Dresden Thick Oil added to allow the gold to work solidly yet freely. Further information and list of the shades in which these bronzes are being made up is being mailed you.

QUESTIONS AND ANSWERS

Q. Will you please give me a list of mediums for china and glass decoration explaining their uses?

A. You perhaps know that there are a number of mediums and oils, etc., used in Ceramic Decoration. We, unfortunately, have not room here to explain in detail the various methods of application. We have some lists of the mediums from which may be gained considerable information and we are sending one of these lists to you. Pages could be written regarding each medium, its derivation and peculiarities, etc. Different oils and mediums are used for similar purposes depending on conditions involved; for instance: Spirits of Turpentine, Spirits of Tar, Oil of Lavender, Oil of Cloves, Aniseed Oil, Oil of Copabia are all used for thinning. Spirits of Tar and Oil of Lavender dry slower than Spirits of Turpentine, and Oil of Cloves still slower.

Q. In a previous issue I read in your columns an article on Jewel Decoration and would like to know whether pearls are included in this style.

A. What is known as Glass Pearl is a very small glass particle which is produced either crystal or colored. They are too small to be used individually as are the jewels, but through sprinkling them over a surface which is first painted with Flux, a rich frosted effect is obtained. Glass composition is used in the same way after being crushed and sifted.

Q. Is there a china painting gold put up in tubes? I have heard it is used in Ceramic Decoration but have not seen it.

A. There is no vitrifiable china painting gold that we know of put up in tubes. Undoubtedly, that which you have heard of consists of Gold Bronze in tubes applied with water and used by china painters in making designs. There is another Gold Bronze in tubes which may be mixed with oil and used on china, glass and other hard surfaces. It is, of course, not as durable as the gold which has been fired into the ware, but very satisfactory results under most conditions are obtained. We are sending further information by letter.

CAN ANY ONE BECOME A COMMERCIAL ARTIST?

By WILL H. CHANDLEE

It is very generally believed by many otherwise intelligent people, that unless one is born with a special talent or "gift" as the old negroes say, they cannot learn to draw.

This belief is most pernicious and has done much to retard the growth of art and art appreciation in this country and it has undoubtedly deterred many young people of artistic tastes and inclinations from taking up the study.

It has been my experience during twenty-five years as an instructor, that "natural talent" does not count for as much as the faculty for patient and persistent effort. I have found in the majority of cases that the naturally talented are inclined to be casual and superficial in their studies if not downright lazy. They do not profit by advice, and well-meant criticism they are inclined to resent.

The result is, as a rule, they are finally out-classed by the faithful plodders who have to dig for what they get.

Because you may not be destined to become a great artist is no reason why, if you have a liking for drawing, you should not, by well-directed study, become at least a capable or even a skilful art-craftsman; a commercial illustrator, a cartoonist, or a designer.

It is granted that the great artist like the great writer or musician is born; genius in any line is rare and excellence the exception, but the improbability of our becoming great authors does not prevent us from learning to write, nor do we hesitate to study music through fear that we may not achieve fame as musicians.

Any one of ordinary intelligence can by proper

study acquire a good working knowledge of, and become more or less proficient, in any line of endeavor. The old adage that practice makes perfect applies as well to drawing as to any other branch of learning. Moore in "The Science of Drawing" says:

"It is an axiom that the artist is born, not made; on the other hand it is not so generally understood that every one of ordinary intelligence can learn to draw; that all possess some amount of capacity in this direction which may be turned to account by study and practice."

While it is possible for any one to learn to draw, I do not contend that the ability to draw will necessarily make one an artist any more than the ability to write a smooth, flowing style of penmanship will make one a Dickens or a Kipling. It is only what we have to say or picture that is worth while.

Both writing and drawing are means by which we may express our artistic ideas but art is not inherent in them.

Art is the finished product; the expression of an individuality, but a knowledge of the fundamental principles of drawing is as essential to the artist as a knowledge of grammatical construction and the rules of rhetoric are to the successful author.

There are undoubtedly many, especially young people, who would take up the study of art but their ambitions are frowned upon by parents and well-meaning but misinformed friends, who tell harrowing tales of great geniuses in cheerless garrets, of master painters striving for recognition only to meet with bitter disappointment after years of effort. This type of painter is still a favorite property with a certain class of novelists and playwrights, but today if an artist is poor, it is because he is either a poor artist or not alive to the opportunities open to the trained worker in the many and varied lines of commercial art.

Forty years ago this great field was yet to be cultivated. There were no pictures in the daily newspapers, but relatively few in the weeklies—for the most part hard and soulless woodcuts of little artistic merit,—and the methods of reproduction were so crude and expensive that advertisers were slow to use pictures for publicity purposes.

Under conditions then existing, art as a vocation was not alluring from a pecuniary point of view. But with the modern cheaper and more direct methods of reproduction, all this has been changed and the demand for drawings and trained art-craftsmen is constantly increasing.

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HEALTHY**

A FEW HINTS ON LETTERING

It is one of the common mistakes of an art student to ignore the study of lettering. He is "too proud to letter". True enough, there are nobler pursuits in art than the study of lettering. But amateur artists would not need to hunt persistently and almost indefinitely for some one to "accept" and pay them for their work if they were skilled in lettering. Engraving and lithographing houses are always looking for skill in this line, and pay well for it.

There seems to be a generally mistaken notion that the development of skill in this line is a formidable task. This mistaken view is probably due to the fact that the subject has never been approached from the easiest or most interesting side. Lettering is not greatly mechanical, and he who undertakes its practice under the impression that letters are fixed forms, unchangeable and inflexible, will hardly be able to create artistic lettering designs in which the letter forms are plastic, yet legible, and at the same time the style of letter is suited to the texture of the material on which it is used as well as the purpose for which it is intended.

There are several types of lettering pens with which the letterer should be familiar. These are the flat, broad-pointed pen, the automatic lettering pens, and the more recent round-pointed pen.

It makes little difference whether one begins practice with the flat broad-pointed pen, the round-pointed pen or the automatic pens. The important thing is to *begin*, and begin right. Supposing that the flat pen is to be used first, a few practical suggestions may be helpful in developing technique.

Because of the broad point in this type of pen, the ink flows too freely unless some sort of ink retainer is attached. There are patented retainers, but the simplest is to wind a rubber band about the pen one-fourth inch above the point. A better attachment is the end of a match, notched and laid on the under part of the pen where it is held by means of a rubber band.

The round-pointed pen has unlimited possibilities. This pen was used to make the accompanying alphabet. A few pencil strokes were required to indicate the spacing, but no attempt was made to outline the letter forms with a pencil. After the letters were formed with the round-pointed pen, the broad-pointed pen was used to sharpen the angles.

The artist or student who wishes to develop his skill should invest in a good modern book of lettering, and bear in mind two thoughts while he is practicing the art:

1. Strive to make your letters legible.
2. Having made your letters readable, try to give them beauty.

COMMERCIAL ART AS A PROFESSION

By JOHN COOLIDGE in "Western Advertising"

Who, of all the reader's acquaintances, from their vast stored-up knowledge, can give an accurate description of the pedal coverings worn by the early Roman conquerors, or can readily distinguish a chair from the studios of Chippendale, Heppelwhite or Adam and its modern so-called counterpart issuing in myriad quantity from Grand Rapids? Who is the first to recognize the slightest anachronism or inconsistency in a work of art, fiction or the drama?

We go to the movies to be thrilled or amused, and yet there is always one in the audience who can instantly detect where the director or "props" may have slipped a bit as he let a Japanese vase ornament the background of the Melancholy Dane's boudoir or staged a thrilling Civil War battle scene studded with the eucalyptus trees we know only in California.

Commercial art is developing more and more into a science, rather than what was much in vogue ten years ago, namely, stealing a head from this photograph, a body from that drawing, and faking up a background. Some correspondence art schools actually taught those methods which are now "hors de combat" as far as healthy competition is concerned in real jobs.

Now the artist may fill his "morgue" with figure studies, animal pictures, etc., for purposes of accuracy rather than to trace or copy on silver prints, though, for cheaper grades of work, the copying will save much time and labor, and enable any individual or advertising artist's company to turn out work at all prices, and not miss even the "little jobs" when it comes to figuring up the month's receipts and charging them against the expenditures.

Besides the ability to spell absolutely correctly and an accurate acquaintance with several foreign languages and a smattering of the higher mathematics, this party has a singularly prophetic gift. He can see a complete townsite with street cars, Queen Anne bungalows and all the modern conveniences where the unenlightened eye can see nothing. He can plant a stream of wealth-bringing water in the midst of the desert, with lowing kine and an exuberant growth of alfalfa or watermelons. He has a working knowledge of carpentry, auto and airplane mechanism, domestic cookery and calisthenics, and how the Japanese geisha sits as she daintily sips her tea.

The commercial artist is the super-informed

individual we are seeking, and there is hardly any other calling in the business world, at least, that demands so much of its followers. This is no mean profession; it rightly demands for the world the very best that we can give it. The young artist considering commercial art as a profession should consider well its demands, and the only demands worth listening to are the very highest.

Down through the ages, from the earliest records to the present day, the greatest artists have not considered commercial art beneath their best efforts. Leonardo Da Vinci was an all-around genius in every form of design and did commercial work, and yet he produced a Mona Lisa.

Our own Americans, Whistler and William M. Chase, painted signs, and today we see the beautiful designs and absolutely unique artistry of Maxfield Parrish turned to drawing automobile tires or Mazda lamps.

We often hear "that may be art, but it is not advertising", but some of these days the world is going to realize that the very best art is none too good for him that would get the best commercial results.

SCRUBBING WATER COLOR

Perhaps there are many students who wonder how Edmund Dulac, Arthur Rackham, Maxfield Parrish and such decorative artists get that symphonic color effect over the surface of their drawings. Whether the following method is their particular method or not I do not know, but it is true that the method of using water color as here explained will produce the same effects.

Make the drawing first and ink it in. If you do not wish to use black ink you may use any color ink, but it must be water proof. When the drawing has been inked in and the ink is perfectly dry the whole drawing is put in a tub of water and then stretched tight over a blotter and pinned securely to a drawing board with thumb tacks every few inches around the edge. The drawing is then colored with water color. No opaque color of any kind can be used and, of course, no Chinese white. The water color must be mixed and applied with a uniform thickness so that when the picture is scrubbed one color will not have more effect in the whole than another color covering the same area. The white of the paper must be carefully left for the high lights. Now the picture must be set aside until perfectly dry. It will be wise to let it dry until the next day, thus, the drawing paper, the blotter and the color will

all be perfectly dry and during the scrubbing all the different colors will have equal resistance against the water.

The next day put the picture, drawing board and all in a tub of clear water. Take it out immediately and take a large bristle brush (the kind used in oil colors) and scrub the entire surface of the picture. This scrubbing must be done carefully, not as a janitor scrubs the floor, rather as a mother brushes a baby's hair. Care must be taken that no water runs off the surface of the picture after the scrubbing begins else the picture will look washed out and colorless.

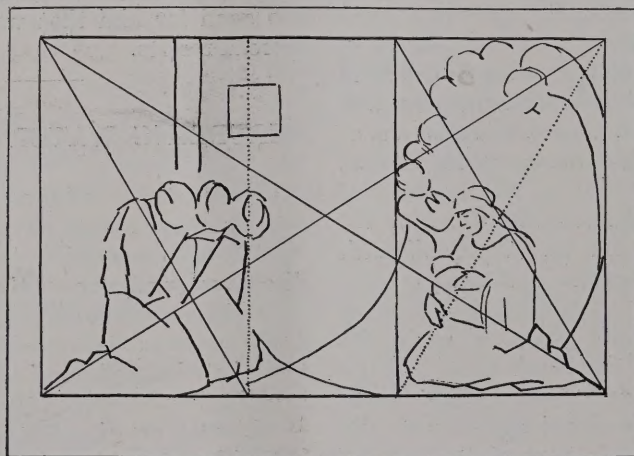
By putting the picture in the tub of water just before the scrubbing, the superfluous color, which is bound to be left on the surface of a water color, is loosened, then by scrubbing the surface with a bristle brush the loosened color is lifted and a warm color is dragged over a cold color, causing a vibration, and the whole surface is given a tone of vibrating color. The space

covered by a certain color when it was applied is affected but slightly because the stain is left on the paper and only the surface color was moved in the scrubbing. The picture may be slightly retouched if necessary after the scrubbing. Do not remove the picture from the board until it has become perfectly dry again else it will warp and wrinkle.

GLADYS HOLMES.

SUPPLYING MATERIALS FOR ARTISTS—A BIG JOB

According to the last census reports, 54 establishments are engaged in supplying materials to artists. The total value of their products is \$3,913,000 per annum. These figures do not include the great amount of supplies imported from Europe.



Plan for
Arrangement in
Dynamic Symmetry
and Finished
Sketch

By Marjorie Clarke,
Student of
N. Y. School
of Fine and
Applied Art

WHEN PAINTING SAILING SHIPS

Some time ago we reproduced in this magazine a marine composition which was painted by an Indiana land lubber. As a work of art, the composition was a gem, but letter after letter came to us from nautical readers who thought that the artist ought to know better than to paint a ship trying to navigate through a violent storm with all sails set.

Seamen are very critical. Even the amateur "salt" who keeps a catboat tied to a mooring will criticise a marine painting whenever he can. The artist who wishes to paint ships without inviting the ridicule of sailors should know something about seamanship, particularly the adaptation of sails to winds.

Several simple "pointers" for the marine painter on the disposition of sails under various conditions are contained in a little handbook written some years ago by J. W. Carmichael, and published in England by Winsor & Newton, Ltd. The following information, together with the accompanying diagram, are reprinted from Mr. Carmichael's book:

A LIGHT BREEZE. Courses, top-sails, top-gallant-sails, royals, jib, flying jib, and spanker set, or driven with studding-sails.

THE BREEZE INCREASING. The flying-jib and the royals with all studding-sails taken in, and one reef put in the top-sails.

FRESH BREEZE. Top-sails double-reefed, and top-gallant-sails taken in.

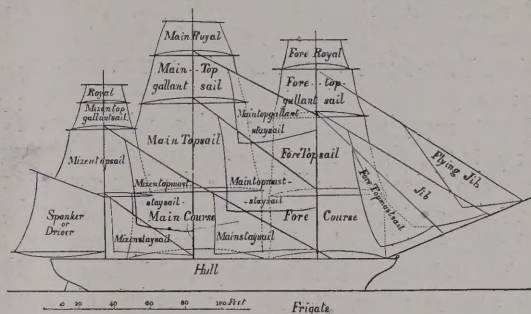
STRONG BREEZE. Top-sails double-reefed, jib and spanker taken in, and fore-topmast and mizzen-stay-sails set.

A GALE. The main-sail hauled up or furled, the fore and main-top-sails close reefed; viz., four reefs. Mizzen-top-sail taken in, top-gallant-mast and yards struck, and flying-jib-boom taken in.

A HEAVY GALE. Fore-top-sail taken in, the fore-sail hauled up or reefed, the fore-topmast and mizzen-stay-sail taken in, the fore and main-stay-sail and try-sails set, jib-boom taken-in, and top-gallant masts sent on deck. The jib is never set when the fore-sail is not set.

A HURRICANE. In this case all sails are taken in except sometimes a try-sail—a tarpaulin on the main rigging.

When a vessel is "scudding", she is sailing



before the wind in stormy weather, when the sea is so heavy that she is kept with headway sufficient to prevent the waves from sweeping her deck, by the close-reefed main-top-sail, all other sails being stowed. If the gale increases, the single sail is taken in and she sails under bare poles.

A vessel is sailing "with the wind on her beam" when the wind blows directly across her at right angles. When she sails as close to the wind as is possible, she is said, in nautical phrase, to be plying to windward, or to be close-hauled. The head of a smart vessel will lie within six points of the wind—the points of the compass being thirty-two in number.

When a vessel is neither sailing before the wind nor close-hauled, she is said to be sailing large.

When a ship is veered in a gale of wind, the sails in the after-part are either brailed up or altogether furled, while those towards the head of the vessel are kept full, in order to turn her head about, until that quarter which was to leeward shall become weathermost, as in tacking. In very stormy weather the ship is veered with the mast and yard only, the fore-yards being braced across the direction of the wind, and the main and mizzen yards in a line with the wind. Sometimes, when the ship will not come round, and she is in a dangerous position, both main and mizzen masts are cut away.

When a ship “lies-to”, the sails are so disposed as to counteract each other, the wind filling one so as to urge the vessel forward, while it blows into another with the effect of retarding the ship, so that she becomes stationary. Vessels are generally hove-to under three top-sails, but occasionally under a main-sail, sometimes under a mizzen-sail, and at other times under a main-top-sail. Men-of-war frequently lie-to in very stormy weather under the fore, main, and mizzen stay-sails, and under these sails a ship lying-to looks very picturesque.

THE FIRST ART SCHOOLS IN AMERICA

Editor THE AMERICAN ART STUDENT.

SIR:

Most men grow conservative with age. It seems to be the same with art schools. If some one were to ask me which are the two most conservative and moss-grown art schools in America, I should specify the Pennsylvania Academy of Design, chartered March 28, 1806, and the National Academy of Design School, chartered as the New York Academy of Fine Arts February 12, 1808.

Yet the art students who were responsible for the establishment of these schools were far ahead of their times. They were comparatively revolutionary, like their fathers who fought for our independence. The Pennsylvania Academy, for example, has the honor of being the first art institution to open its doors to women, with the same privileges and upon the same terms and conditions as to men.

Charles Wilson Peale, who was one of the founders of the Pennsylvania Academy, was also one of the pioneers of modern methods of art instruction in this country. Young Peale projected what he called the Columbianum. At first he gathered a few plaster casts, and afterwards attempted a school for study from the living model. Not finding any one in old Quakertown who would exhibit his person for hire to students, Peale whipped off his frills and ruffles and bared his own handsome torso for the class.

The New York Academy, thanks to the patronage of Napoleon Bonaparte, was able to import some plaster casts from the statuary in the Louvre, which "Bony" had just brought back from his Italian campaigns. These casts were at first exhibited in a circus building on Greenwich Street, but were later housed in a vacated poor-house, where the students assembled to study from the antique.

Once the New York Academy students, who complained to President Trumbull that they had to wait for hours for the keeper to open the building and give them access to the models, were answered by the painter of "Bunker Hill" that students had no property in these importations, and that beggars must not be choosers. The urbanity of which this was an exhibition was responsible for the dissolution of the school, which was replaced by the National Academy of Design in 1826, founded by Professor Samuel F. B. Morse, inventor of the telegraph.

Page Twenty

So much for past history. I have never studied at the Philadelphia school, but I did put in a season at the National Academy of Design or "International Academy" as some were fond of calling it. I wonder if the place has changed much since I was there. In view of the fact that I obtained free instruction for a season (the entrance fee is still only \$10, I understand), it would be bad taste for me to "pan" the school. As in the days of old President Trumbull, beggars ought to be satisfied with what they get.

J. IMHOFF.

White Plains, N. Y.

(Because of lack of space, the remainder of Mr. Imhoff's letter will be published in the November issue.)

DYNAMIC SYMMETRY

AMERICAN ART STUDENT,
GENTLEMEN:

Your article on Dynamic Symmetry by Jay Hambidge is *interesting* in the extreme, but not clear enough to be practical to a student who is some thousands of miles from Mr. Giles' classroom in Fine and Applied Art. It would seem that some description of the use of the rectangles—with illustrations of their use—might be made by, say Mr. Giles in an article, which helps thousands of your subscribers who *need just this* sort of practical help.

The article states: "Mr. Giles began by explaining to his class something of the nature of the pattern of the human figure itself, and then by a simple practical illustration made clear, etc."

Now *this* is what all art students wish to *know*—the *modus operandi*—the *how* of it rather than being shown the results, because he wants to work out the results himself—see? Do you get just what I mean?

Please don't misunderstand me. I am not a carping critic. I must say that Mr. Hambidge's paper is extremely interesting, as well as very unsatisfying.

Sincerely,
CHARLES H. ROBINSON.

Morro, Cal.

(Mr. Robinson's inquiry is typical of a number of others. We are glad to have stimulated so much interest in Dynamic Symmetry, and are arranging to present a series of articles on the subject. Mr. Hambidge has written a book on Dynamic Symmetry, which has been published by the Yale University Press.—Ed.)

EDITOR THE AMERICAN ART STUDENT,
DEAR SIR:

I have accumulated a number of large drawings made in the life class at the National Academy of Design which I have no room to keep in. Unless I can dispose of them, they will have to be destroyed, which I do not care to do for sentimental reasons.

My reason for writing you is that there may be some of your readers who do not have the advantage of being able to draw from life, and for whom these drawings have some value. Should you know of any one who can use them, you may forward the name to me.

STUDENT.

\$1000 IN PRIZES

A competition open to any artist or art student has been inaugurated by the Fairchild Publishing Company for ideas in advertising for apparel and fabrics. A first prize of \$100 each will be given in each of the following classes: (1) Ideas for advertising women's apparel. (2) Ideas in advertising fabrics. (3) Ideas in advertising men's apparel. (4) Ideas in advertising costume accessories. (5) Ideas for advertising financial institutions. An additional \$100 will be added to the prize award which excels the others. There will be sixteen honorary mentions, including sixteen prizes of \$25 each.

All material is to be sent to the Research Department, Fairchild Publishing Company, 8 East 13th Street, New York. A booklet of suggestions will be sent to those requesting it. The contest closes November 21, 1921.

The purpose of the Fairchild Publishing Company's Competition is to develop, and encourage interest in the problems of advertising as these affect the Fabric and Apparel Industries. This Competition is freely opened to every one.

Text or drawing, or combination of text and drawing will be acceptable. We wish to include both the artist and the copy writer.

Material submitted to the jury may be the work of a single individual or the composite effort of two or more individuals working together on the complete presentation of an idea.

All material submitted, whether winning a prize or not, remains the property of the contestants.

Each design must be marked clearly on the back with the name or the names of the contestants, the address, and the price at which this design may be sold.

No entrance fee will be charged, nor commission in any form accepted.

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changing, blending and manipulating tone—these things are possible to those water-colorists who use WHATMAN. For this splendid paper holds moisture, permitting the color to flow smoothly, and to dry slowly, without hard edges.

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THOUGHTS ON DRAWING

By GEORGE L. NOYES

Regarding drawings, I have never put into words "the why" of them. I remember from the very first of being conscious of myself and my surroundings and of desiring to make pictures. Living as I did, in the country where things of great beauty exist, I, of course, turned to them. All my boy days were lived in the surroundings where nature seemed to be in full expression. *The intended things*, as they seemed to me. I had the freedom of life in the mountains. I traveled all the valleys and explored the mountains, hunted and fished, camped out, and had all the privileges a boy could wish for. All that seemed to give my life what it craved. As I grew older the things seemed to grow more profound and more beautiful, and the desire to express myself, my feelings, grew also.

I used the pencil to pry into the things, to see how they were made, to know the anatomy. I drew the little things, the roots of trees where they were exposed on the banks along the streams and over ledges, in fact I tried everything. Where mountains are, there exist clouds that belong to the mountains. The whole environment seems to me the most beautiful possible upon this earth. I studied the parts, the things that went to make up the whole. The earth as one, the sky and clouds as another. These combined to make *one*, the expression of a complete wholeness. I traveled these mountains for many years in all the seasons and recorded facts. I let them tell me the something I wanted.

The artist who works in black and white must know his medium so well and realize his subject as so inherent in his art that his pencil will express without hesitation his fullest understanding of life. For the man truly interested in what he can give us with black and white will recognize no limitations in what he has to say. There is no limitation to the power he has to touch your memory, to open up your imagination. The pencil holds in its boundaries the sense of space; it portrays in its intricacies the sense of motion, and it indicates in the lights and shadows of its surface the very subtlety of color which it seemingly disregards.

What we get from art in every instance is what we know of life. I had no training, only as I learned from the things I loved. I wanted my works to be mine first-handed. I have never in my life seen a master-painting, no professional works, and that perhaps may be against me, but

I am going to risk it, anyway. I have lived my life environed by the scenes I admire!

ADVERTISING—AN UNSEEN FORCE

The force of advertising is invisible, but you can feel it, and Ernest G. Hastings, managing editor of the *Dry Goods Economist*, in speaking before the retail section of the convention of the Associated Advertising Clubs, told a story of a conversation between an advertising man and a merchant that illustrates the point in interesting fashion.

"Ever have your hat blown off?" asked the advertising man.

"Yes," said the merchant.

"What blew it off?"

"The wind."

"Did you ever see the wind?"

"No."

"Well, advertising is like the wind—an invisible force. You can't see it, but you can and will see the result just as you saw your hat go rolling down the street. Just as bending trees and flying dust are a symbol of the wind in the pictures, the stories I shall tell about the merchandise carried into your store will be symbolical of advertising force."

Despite the so-called business depression we have word from at least ten firms which will spend over a million dollars this year for advertising, a large part of which will go into drawings and paintings, retouched photos, etc. The successful commercial illustrator never looks on advertising as a form of graft—he understands the psychology of it and its needs. He knows that the better the copy is written and the finer the drawing, the better the combination will help sell the goods or the proposition involved.

As *Advertising and Selling Magazine* puts it, of \$50,000 spent for advertising, the last thousand will bring many times the returns of the first thousand. That is because of the cumulative effect of this great power which, like a snowball, magically increases as it is kept in motion. And just as the snowball melts in the warm sun, so does the prestige and good will established by advertising vanish when a firm ceases to keep its product before the public.

FIXATIFF AND VARNISH

A practical fixative can be made by dissolving white shellac in alcohol.

A painting should not be varnished until it has one year in which to dry. If it is varnished before the paint is well set, which takes about one year, it will perish. An oil painting is not really dry until it is from thirty to eighty years old. Oil color does not dry by evaporation but by decomposition.

Do not use varnish as a medium in a picture that is to be long lived. If your work is to be quickly consumed by reproduction it does not matter whether or not you use varnish as a medium.

The sovereign law which should govern every composition is unity. The central idea must reveal itself clearly, always and instantaneously, whatever may be the number and importance of the subordinate ideas which accompany it.—*Jules Breton* in "*The Life of an Artist*."

Never let anything prevent you from drawing something every day. Draw the intricate hedge-row or the big cloudy sky. It is necessary discipline and what scales and exercises are to the musician, so is the pencil drawing to the artist. One's hand grows sensitively obedient to the brain and answers directly to one's power of observation. like the touch of a musician's hand on the keyboard. He does not stop to calculate the interval which will produce harmony, but obtains it by instinct, which is the result of long practice, and so the artist's hand as naturally expresses what he sees. The delight in the easy and competent expression of form is only surpassed by the delight in the expression of color and those two qualities of sensitiveness to form and color go to the making of a painter.—*Sir Alfred East*.

Many of our readers have asked for articles on etching, also on dynamic symmetry. Both of these subjects will be covered in issues in the near future.

In making the most conventional and dignified design did you ever try letting your fancy and your pencil wander while you gaze into space, then suddenly look down and see what you have? When inspiration leaves you try it.

Again on the Market

And Regularly Available Through Artists' Material Dealers

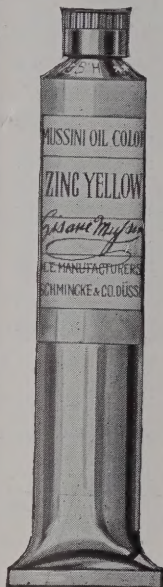
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For writing, sketching . . . 2B-B-HB-F-H
For clean, fine lines . . . 2H-3H-4H-5H-6H
For delicate, thin lines . . . 7H-8H-9H
Plain Ends, per doz. . . \$1.00
Rubber Ends, per doz. . . 1.20

At Stationers and Stores throughout the World

American Lead Pencil Co.

233 Fifth Avenue
NEW YORK
and
London, England



ALTA ART STUDIES

—from the nude—

100 beautiful photographic studies of the nude female figure, for use of Artists and Art Students. Beautiful models. These prints set a new standard of excellence in art nude studies in America.

PRICES PREPAID

For one.....	.75
" 5.....	\$2.50
" 10.....	3.50
" 20.....	6.00

Two sample miniature cards sent on receipt of 25 cents to be applied on first order.

ED. W. SMITH AND SONS
718 Mission Street San Francisco, Cal.



Be an Artist

Associated Art Studios, 628 B Flatiron Bldg., New York

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By Mail or Local Classes. Write for terms and list of successful students.

PHILADELPHIA EXHIBITION

The nineteenth annual Philadelphia water color exhibition and the twentieth annual exhibition of the Pennsylvania Society of Miniature Painters will open at the Pennsylvania Fine Arts Academy November 6, continuing through December 11.

In connection with the miniature show a selection of miniatures by members of the Royal Society, London, will be exhibited, and later both the

American and English groups will be sent on a rotary to other cities. There is a possibility of the inauguration of an international society of miniature painters in the near future, composed of the various established societies which from time to time may unite in sending combined exhibitions of miniatures to the great cities of the world.

JAPANESE PRINTS

Japanese prints are wood engravings in color. The design was engraved in relief on a wood block. Prior to 1743 the impression from the key block was colored by hand, and these prints are known as the primitives. The first pigment used in coloring prints was tan (red lead). Then followed, in order, beni (a red extracted from saffron), a greenish yellow, a thin lacquer (rushi), and a blue extracted from Chinese cotton. After 1743 blocks were made for each color and were applied to the paper by hand. A print is therefore the work of three craftsmen—the artist, the engraver, the printer.

The School of American Sculpture

OLON H BORGLUM, 9 East 59th St., N. Y. City
Sculptor, Director Open all the year.

STUDIES—Drawing, Modeling from Life, Composition. Construction of the Human Figure, Animal and Plant Forms. Valuable alike to Students of Sculpture, Architecture, Painting and Applied Arts.

EDWARD H. UNKLES, *Business Director*
MISS FRANCES A. HURD, *Secretary.*

ART SCHOOL DIRECTORY

Inquiries from readers who wish information about where to study art have become so numerous that this School Directory has been started for the convenience of prospective students. THE AMERICAN ART STUDENT will continue to answer inquiries directly through the mail, however. All we ask is that correspondents shall clearly outline their needs and wishes, and enclose stamped and self-addressed envelope for reply.

Accredited art schools wishing to be listed in this Directory can obtain particulars on request.

CONNECTICUT

YALE SCHOOL OF THE FINE ARTS, Yale University, New Haven, Conn., Sergeant D. Kendall, Director. Courses in Drawing and Painting; Sculpture; Architecture; Lectures in Composition; Anatomy; Perspective; History of Art. Fellowship, Scholarships and Prizes awarded annually. Catalogue.

NEW YORK CITY

BEAUX-ARTS INSTITUTE OF DESIGN, 126 East 75th Street. Free courses in Architectural Design, Sculpture, Interior Decoration, Modeling of Ornament, Composition in Mural Painting. Circulars of information on request. See advertisement, page 29.

METROPOLITAN ART SCHOOL, 58 West 57th Street, New York. Classes in Portrait, Figure, Landscape, Commercial Advertising, Poster, Interior Decoration, Costume Design, Stage Lighting and Designing. Special Color Instruction by the Jacobs System. Classes now starting. Write for catalogue.

NEW YORK SCHOOL OF FINE AND APPLIED ART, 2239 Broadway, Frank Alvah Parsons, President. Paris, 16 Avenue Wagram. Catalogue. See advertisement, page 29.

SCHOOL OF AMERICAN SCULPTURE, 9 East 59th Street, Solon H. Borglum, Director. Drawing, Modeling, Composition. See advertisement, page 29.

REALISM PLUS

By LINCOLN WADSWORTH

André Fournel turned to the neat pile of morning's mail with a sigh. This business of being famous as an art critic and as a benevolent dealer in the work of young, and usually struggling, artists brought him quantities of mail each day. He picked up the first envelope and, noting the return address, scowled.

"Huh," he grunted half aloud, "that young Holt bothering me again. The impudent puppy."

Fournel slit the envelope with an impatient slash of his letter-opener and drew forth the letter.

"You write me that my work is too imaginative and lacks realism," he read. "I beg to differ with you on this matter, my dear Mr. Fournel. If you will allow me to send, or bring, you one of my latest canvases, you will find that the subject is treated with most careful attention to realism."

"I'd like to choke that conceited idiot," mumbled Fournel savagely. "He dares to question my judgment? I've seen enough of his work, and I'd stake my reputation that he couldn't paint a realistic canvas if his life depended on it. I wouldn't insult my studio walls with one of his fantasies." Still scowling, he resumed the reading of the letter:

"I will await your permission to show you the canvas mentioned above. Enclosing a stamp for your reply, I am,

Very truly yours,

Bernard Holt."

"Enclosing a stamp for my reply, are you? You'll wait a long time for a reply from me, young man. I told you the last time not to bother me again. I'll use the stamp for some other purpose."

Fournel dug at the stamp, attached to the foot of the letter, with his thumb nail.

"The idiot has stuck it down tight," he said, giving it another jab. Then amazement swept over his face, and he held the offending letter nearer to the window.

"Good grief! he's *painted* the stamp on the paper."



Canson & Montgolfier INGRES

A HAND MADE

Charcoal Paper

A Paper of sufficient weight and resistance to stand sketching and rubbing.

A paper that will improve the appearance of your work

Fourteen Colors Samples on Request

CANSON & MONTGOLFIER

Printing Crafts' Building

461 Eighth Avenue at 34th Street
NEW YORK

The Only Book

of its kind in the world!

ALO STUDIES—the Art Edition De Luxe, by Albert Arthur Allen, are *photographic* creations of the nude, blending the purity and charm of youth amid luxuriant settings of nature.

Thirty-two full page, wonderfully clear, large sized reproductions, art paper in gold, postpaid **\$1⁰⁰**

ALLEN ART STUDIOS

4121 Broadway, Oakland, California.
U. S. A.



Alo Studies

SPECIAL \$1.00 TRIAL OFFER

Nobema COLORS

the Aristocrat of Poster and
Show Card Colors

Mail us \$1 for any 5 two-oz. bottles of following
Nobema Colors: light orange, ult. blue, black, chrome
yellow, purple, turquoise, red, emerald green, or light
maroon, and one two-oz. bottle Nobema Medium
FREE

Nobema Products Corporation

—Dept. 6—

Pleasantville, - New York

SEND FOR BRUSH SAMPLES OF
18 BRILLIANT COLORS

You Can't Afford To Be Without



Daily's Show Card Writing System

Formerly
"THE HABERDASHER"

PRICE \$2.00 PREPAID

IT CONTAINS 198 Illustrations of line, half tone
and combination cuts. 185 Colleges and their
colors. 100 Pages of Practical Ideas. 26
Complete Alphabets.

THE HABERDASHER'S Window Trimming
Charts. The Haberdasher's Individual Color
Charts. The Haberdasher's Color Chart.

CORRECT DECORATIVE chart of contrasted
colors. Correct Decorative chart of analogous
or related colors.

REMEMBER you get all the above and much more
for the small cost of two cents a page.

WRITE for Catalog No. 8 on "Perfect Stroke"
brushes and supplies.

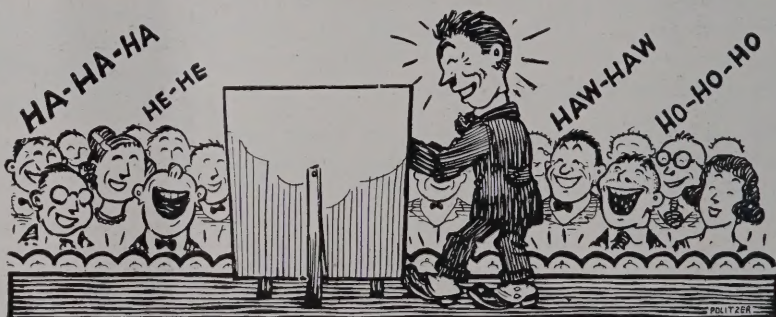
BERT L. DAILY Dickey Bldg. DAYTON, O.

FRANK TINNEY

Famous Comedian, and
Star of "Tickle Me," says:

"The Politzer stunts are
sure-fire hits. The chalk-
talk artist who puts them
over will bring down the
house."

(Signed) Frank Tinney



When the Crowd Cheers for More, 10 to 1 Politzer's Stunts are Being Used

CHALK-TALK—"WAX-TALK"

25 "Smashing Hit" Chalk-Talks 5 "Wax-Talks" (something new you will not find elsewhere).

—ALL FOR \$1.00—

Giving "Wax-Talks" and Chalk-Talks is a pleasant and practical way of turning some of your
talent into money. You can use my stunts at entertainments, lodges, banquets, etc., in your own
locality. The remuneration is good.

JUST WHAT I GIVE FOR THE MONEY

The 25 Chalk-Talks include the most
successful stunts I have used as a chalk-talk
artist, and other brand new stunts equally
good.

The 5 "Wax-Talks" are easier to execute
than chalk-talks and bring even a greater sur-
prise to your audience. They are absolutely
original in my course.

POLITZER SERVICE

Box 26

Long Beach, L. I.

New York



STUDIOS OF FAMOUS ARTISTS

No. 3. The above photograph shows the studio of D. W. Tryon, Member of the National Academy

Will the Colors You Use Turn Traitor?

THE painting may leave your easel with tones and colors true to your desire—but how long will it remain so?

How long will the colors withstand the sunlight, moisture, the gases of city air and the ravages of time?

You cannot turn your studio into a chemical laboratory. *You must use colors on faith.*

There is no risk involved if you choose Devoe. This Company has been making quality paints since pre-Revolutionary days. In its plants, purity of material and extreme care in manufacturing are traditional.

In covering qualities, in brilliancy, and in permanency Devoe Colors do not betray their trust.

DEVOE Artists' Materials

Manufactured by

Devoe & Raynolds Co., Inc.

New York

Chicago

JAP-ART BRUSHES

ADJUSTABLE
TIPS

25¢ 27¢ 30¢ 36¢ 32¢ 58¢ 24¢ 16¢ 22¢ 28¢ 32¢ 40¢

TRADE MARK REG. U.S. PAT. OFF.

24¢ 22¢ 31¢ 36¢ 42¢ 39¢ 44¢ 30¢ 37¢ 44¢

SILVER
BRAND

22¢ 22¢ 23¢ 24¢ 25¢ 26¢ 27¢ 28¢ 30¢ 31¢ 34¢ 39¢ 49¢ 57¢

BAMBOO HANDLES
AVERAGE LENGTH
SEVEN INCHES

ILLUSTRATIONS
SHOW TIPS
.50% ACTUAL SIZE

The drawing for this advertisement was made entirely
with JAP-ART BRUSHES

TRY THEM IN YOUR WORK

Make selection at your dealer or write us direct

JAP-ART BRUSH COMPANY, 154 Nassau St., New York

"JAP-ART"
ON EVERY
HANDLE

Your Guarantee
of Satisfactory
Service

CRITICAL COMMENT ON ADVERTISING ART

The bearded dwarfs and their little dog are still attracting favorable attention in the New York newspapers and subway cards by their vigorous, firm-line drawings. The series undoubtedly does much, through the liberal use of color posters, to sell Hammacher and Schlemmer hardware.

F. X. M.

Colgate & Company's material is good because in all its advertising it refuses to forget that there is such a thing as human charm, romance, ideas that go back to the days of the hoop skirt and of white lilac. Have you seen Milady of the long ago, in her pais'ey shawl, standing by a window and cutting flowers from the potted plants that bloom there? It is as dainty and as appealing as a valentine, wrapped in lavender. E. A. A.

Lord and Thomas have just received word to spend three-quarters of a million dollars to advertise Sunkist oranges; if they keep up the high quality of work that has been done for those California fruit growers in the past, the money will be very well invested. As art student Burke remarks, "Breathes there an art student with soul so dead whose mouth has never watered when he saw one of those color drawings of an orange, partially peeled,—just waiting to be eaten."

The anthracite coal mine operators have come to life; they not only recognize the value of strong, convincing "ad" copy, but virile line

work as well in their series of advertising drawings.

"Can't say much," says a New Zealand subscriber, "for some of the American advertisements of cloth goods,—to be made into men's suits. I think the English trade and newspapers can 'give you aces and spades' when it comes to line work of that kind."

Any reader of this magazine is privileged to submit criticisms for this column; we are only too glad to get your views.

Some of the poorest advertising afloat in art magazines is that carried by supposedly high grade art galleries; no decorative borders, no fine type layouts, no dignified illustrations. Just a brief announcement to get folks to attend a sale at which the poor artist pays heavily for wall space and gives up a more-than-liberal commission.

Night Classes in the Practical Arts

CLASSES for men and women in fashion drawing, illustration, poster design, cartooning and comic drawing, and commercial art. French and American methods of instruction used. Occasional life classes. Two nights weekly, including Mondays and Tuesdays. Open early in October. Situated across street from Hudson tubes, Broad and Rector Sts., Newark, N. J. Handy for scholars from New York as well as Northern New Jersey.

Send Stamp for Particulars.

EDYTH M. YOUNG SCHOOL OF ART
607 Broad Street, Newark, N. J.

W. W. Moist Water Colors

Ready for instant use for Brush and Air Brush. Sold in convenient jars at all leading Artists' Materials stores.

THE J. WILLER CHEMICAL CO.



Your Dealer Sells Them

Let us send you the name of your nearest dealer.

Also free Color Chart and Price List.

128 Chambers St., New York

The two color advertisements appearing in the *Saturday Evening Post* and other publications of Barrett Everlastic Roofings present their messages in one of the best possible ways, namely, showing how fine a building can look with that particular roofing on it, which is but the first requisite of salesmanship, persuading your prospective buyer that the package of needles or a Rolls-Royce car are just the things adapted to your particular needs. The artist's handling of architectural details is commendable.

F. H. H.

A Nevada subscriber writes: "Won't somebody persuade the Metropolitan, Chicago, Boston, San Carlos and other Opera Companies that the appeal of an artistic, pictorial poster will not only help to swell box office receipts and give that European atmosphere to our method of conducting the operatic business, but will help educate the general public as to the costuming, setting and story of the opera, which, if understood, is, in itself, bound to increase interest in the presentations. I would suggest nationwide contests among the advanced art students, and feel sure the end would more than justify the means."

Just as his advertising is "different", so are the pen drawings used in the John Wanamaker advertisement in Philadelphia and New York papers. They've a charm and individuality that is pleasing.

W. G. R.

Gordon Grant's pen and ink and color sketches, says a Nevada subscriber, are still without real competition when it comes to advertising the "jazz" records for the Columbia Phonograph. The freedom and action of his pen lines is well worth emulation.

"The Yuban coffee advertisements," says a Philadelphian, "have done more to make me want to be a coffee drinker than anything else ever could. Both drawings and wording literally 'make my mouth water'."

An advertising agent goes to some length suggesting new possibilities for the advertising of W. L. Douglass shoes as well as a new angle on the Richard Harding Davis and Mark Twain books. But between ourselves and the manufacturers we feel that the type of advertising they're now using, tiresome as it may grow at times, is actually "selling the goods".

INTERNATIONAL ART TRAINING

NEW YORK SCHOOL OF FINE AND APPLIED ART
Frank Alvah Parsons, President, New York and Paris

Landscape and Domestic Architecture; Interior Decoration; Poster Advertising; Commercial, Costume and Stage Design; Illustration; Life Drawing "Hambidge Research"; Teachers' Training Classes. Begins September 8th.

Address—Secretary, 2239 Broadway, New York.

BEAUX-ARTS INSTITUTE OF DESIGN
126 East 75th Street New York City
FIVE FREE COURSES
ARCHITECTURAL DESIGN SCULPTURE
INTERIOR DECORATION AND MODELING OF ORNAMENT
COMPOSITION IN MURAL PAINTING

These courses, conducted in co-operation with the Society of Beaux-Arts Architects, the Art in Trades Club, the National Sculpture Society and the Society of Mural Painters, respectively, are modeled on the principles of teaching of the Ecole des Beaux-Arts of Paris, and are intended for the instruction of students of Architecture, Interior Decoration, Sculpture and Painting, and of apprentices and workmen in the artistic trades allied to Architecture. All excepting the modeling courses may be followed outside of New York City by correspondence with the Institute. For the courses in Sculpture, Ornament Modeling and Interior Decoration instruction is given in the Studios at the Building of the Institute.

Circulars of information concerning any of the courses will be mailed to those applying for them.

A STANDARD PREPARATION

Made in
U. S. A.

Snow White

Known
Abroad

Equally serviceable with pens as a white ink; with brushes as a white water color; or with air brushes as a pen.

An excellent
base for all
tint colors.



Will not discol-
or when fairly
protected.

Half-Ounce Jars, 25 Cents, postpaid, by return mail, on receipt of stamps or coin.

The highest endorsements have been won from the leading artists, and art publications.

J. W. JOHNSTON

(DEPT. A. A. S.)

NEW ARTS BLDG.

ROCHESTER, N. Y.

PENCIL POINTS

A Journal for the Drafting Room

A MONTHLY journal of particular interest and value to the Designer, Draftsman, Artist, Teacher and Student of Art.

Illustrated articles on sketching and rendering, perspective, life drawing, etc.

Each issue contains four beautiful plate pages.

\$1.00 a Year——15 Cents a Copy

*Send 25 cents for the next three issues
October, November and December, 1921*

The Pencil Points Press, Inc.

One, Madison Ave., New York



FOREMOST COSTUME DESIGNER BECOMES AUTHOR

Emil Alvin Hartman, Director of Fashion Academy, unquestionably one of the foremost Costume Designers and Fashion Illustrators in this country, who for over twenty years has been the leading fashion authority, has after these many years of preparation finally decided to put into book form his vast collection of material.

This work will be published by Edward C. Bridgman and will typify the usual fine typography seen in Bridgman Books.

The finished volume will not only cover the theory and practice of Costume Designing but show the practical application of these principles and the results that may be secured from various adaptations of such principles.

The successful Hartman Method of teaching Costume Design and Fashion Illustrating is one which has been marveled at by practical working designers and the evidence is that many of the leading designers today are pupils of this marvelous method.

The demand for this book has every indication that the first edition will be oversold and those readers of THE AMERICAN ART STUDENT who wish to reserve a copy will do well to write to Edward C. Bridgman, Department 816, at 30 East 42nd Street, New York City.

CAMERA CRAFT

Claus Spreckels Bldg. San Francisco, Cal.

Practical and informative for amateur, commercial and portrait photographers.

Beginning with the issue of January, 1922, this magazine will be enlarged by an additional sixteen pages.

The subscription price will then be \$1.50 per year: Canadian postage, 25 cents and foreign postage 50 cents extra.

Up to December 31st, 1921

we will accept subscriptions at

\$1.00 Per Year

for one or more years. Canadian and foreign postage added when necessary.

Sample sent free on request.

Shawprints

PHOTOGRAPHS of the **NUDE** female figure for use in place of the living model, by artists, students, etc.

This latest collection of **SHAWPRINTS** surpasses any previous attempt. Photographed personally by Mr. Henry Shaw, eminent pictorialist. Unusual in posing, arrangement and notation. Indispensable for the study of anatomy, movement and foreshortening.

*Complete details and illustrated literature for 2c. stamp.
Write Department K*

Shaw Publishing Company

44 Boylston St., Boston 11, Mass.



DO ARTISTS LIVE LONG?

It is interesting to note that the record of deaths among prominent artists listed in an art annual, discloses the fact that a large percentage of artists are long lived. Out of 42 artists whose dates of birth are recorded, 16 passed the age of three-score and ten. This is a total of nearly 40 per cent. Of these 16, there were 9 who lived to be octogenarians, of whom 3 passed the age of 85, while 2 passed the age of 90 years.

The American Art Student

RATES

United States (including dependencies), per year.....\$2.00

Canadian and Foreign, per year 3.00

Date.....

AMERICAN ART STUDENT PUB. CO.

21 Park Row, New York

Please mail the AMERICAN ART STUDENT to my address for one year.

Enclosed find \$.....

Name

Address

Advertising Rates

Rate Card No. 3

Page (17 inches).....	\$ 65.00
Half Page.....	35.00
Quarter Page.....	20.00
Per Inch.....	5.60
Per Agate Line.....	.40
Classified, per word.....	.08
Back Cover in Color.....	125.00
Center double spread.....	150.00

*(Minimum space accepted, 14 agate lines,
or 12 words classified)*

DISCOUNTS

12 consecutive insertions ...	20%
Cash discount, 10 days.....	2%

The American Art Student

Established 1916 by the Association of American Art Students.

21 Park Row, New York City



Instruction Books for Art Students

Orders should be accompanied with Money Order, Check or Currency.
Add 10c to each order to cover the cost of mailing. Discount of 10%
on single orders amounting to \$10.00 or over.

Special to AMERICAN ART STUDENT Readers
"APPLIED ART" originally sold for \$12.00. Now \$6.00
 Descriptive Circular Sent on Request.

The Art of Sketching from Nature.....	\$ 0.75	Back Numbers of M. A. C.:	
The Art of Landscape Painting in Water Colours.....	.75	No. 8.....	1.00
Practical Directions for Portrait Painting in Water Colours.....	.75	No. 9.....	2.50
The Art of Flower Painting in Water Colours.....	.75	No. 10.....	1.00
The Art of Marine Painting in Oil Colours.....	.75	No. 11.....	1.00
The Art of Drawing in Coloured Pastel Crayons.....	.75	The above four numbers neatly bound in one volume.....	7.50
The Elements of Perspective.....	.75	Book of a Hundred Hands (<i>Bridgman</i>)	7.50
Artistic Anatomy of the Human Figure	.75	Constructive Anatomy (<i>Bridgman</i>)....	7.50
The Anatomy of the Horse.....	.75	Anatomical Diagrams for the Use of Art Students (<i>J. M. Dunlop</i>).....	2.50
The Art of Painting on China with a Chapter on Terra-Cotta Painting in Oil and Water Colours.....	.75	Design in Theory and Practice (<i>E. A. Bachelder</i>).....	2.00
Flower Painting in Oil Colours (<i>with coloured illustrations</i>).....	.75	Ideals of Painting (<i>J. M. Carr</i>).....	2.75
Fruit and Still Life Painting in Oil and Water Colours (<i>with coloured illustrations</i>).....	.75	The Principles of Greek Art (<i>P. Gardner</i>)	3.25
The Sketcher's Oil Colour Manual....	.75	Heraldry for Craftsmen and Designers (<i>W. H. St. J. Hope</i>).....	2.50
Amateur Art (<i>Claris</i>).....	1.00	Introduction to the Study of Landscape Design (<i>Hubbard & Kimball</i>).....	6.00
Art of Mixing Tints and Colors (<i>Prescott</i>)	.25	Pen Drawing and Pen Craftsmen (<i>J. Pennell</i>).....	25.00
Water Colour Painting (<i>Herrick</i>).....	1.00	Technique of Practical Drawing for Teachers, Students, and Professional Artists (<i>E. S. Pillsworth</i>).....	2.00
Compendium on Painting (<i>J. Blockx Fils</i>)	2.00	Essentials of Composition as Applied to Art (<i>J. V. Van Pelt</i>).....	2.25
Dynamic Symmetry (<i>Jay Hambidge</i>) ..	6.00	Modern Perspective (<i>W. R. Ware</i>).....	4.50

AMERICAN ART STUDENT PUBLISHING CO.

21 PARK ROW

BOOK DEPARTMENT

NEW YORK, N. Y.

How In One Evening I Learned The Secret of Drawing

By WALTER SAYDEN

FROM boyhood, I have always wanted to draw things. I suppose there are hundreds of young fellows who feel the same way as I did. I often said that if it were possible, I should choose commercial art as a profession. It was not only the big salaries and independence enjoyed by artists and cartoonists that appealed to me, it was the fascination of the game itself.

But I could hardly draw a straight line. One morning I met Larry Stafford. I had come into town with him every day for years, usually passing the time discussing the morning papers.

But this particular morning he had a pad and pencil in his hand. He was drawing little pictures of things that looked like a series of small animals.

I watched him—amazed to see that he drew very well indeed. As he proceeded, and the drawings became more life-like, my curiosity was aroused—I asked him about it.

"Why, I am surprised that you ask me!" he answered. "Look how easy it all is,"—and he quickly sketched a few other figures and grinned at my amazement.

"There is just one little secret of the whole thing, Walter," he added. "I never drew before in my life, and you see,—these little sketches really are not bad, are they? You have always wanted to draw, and even if you don't become an artist, you will find it a mighty convenient thing to know. This secret makes drawing as easy as writing. Let's get together this evening and I'll show you how simple it is. I'll give you a little lesson."

The Greatest Surprise of My Life

That night I was astonished to learn that there was but One Great Rule that covered every sort of drawing. I mastered this rule in just fifty minutes, and in two hours found that I could draw. Think of it! It was almost like magic. I had never before been able to draw a recognizable object.

One day I was talking with a buyer. Remembering Larry's "idea

pictures", I drew some figures to illustrate the point I was trying to establish. He looked at the pictures and caught my idea at once. Before I left he gave me a larger order than I had ever before received from him. **My pictures** had put my idea over.

But that was not all. Two weeks later, I overheard a conversation that struck me as amusing. I wrote it down, illustrated it and just for fun, sent it to one of the humorous

the course teaches you to draw so that you can **sell** your pictures right from the start. That is really the most important part after all. Everyone wants to sell his work, and that is just what you can do, with Mr. Lederer's great secret.

See for yourself—send for the course and try it out. If you can draw at all you will probably get along even faster than I, and you will find modern commercial art the most fascinating and delightful work imaginable. Remember, that opportunities in this uncrowded field are unlimited. There is a constantly growing demand for cartoonists and illustrators. If you like to draw, or if you **think** that you **would** like to draw, don't miss this wonderful opportunity to learn.

Five Days' Free Trial

We want you to prove to your own satisfaction the tremendous value of Mr. Lederer's discovery. It will not cost you one penny. We want you to examine the Entire Course at our expense for five days. If you will just fill out the coupon below, detach it and mail it to us, we will gladly send you the complete course for your approval.

Look it over, test it out—then if after five days you decide that you want it, send us \$3.00. If you do not wish to keep it, return to us and forget the matter.

But act **AT ONCE**. Learn to draw—whether or not your aim is commercial art. Detach the coupon and mail **TODAY**.

Independent Corporation

DEPT. D-1916

319 SIXTH AVE., NEW YORK

FREE EXAMINATION COUPON

Independent Corporation

Dept. D-1916

319 Sixth Ave., New York

Gentlemen:—Please mail me the "Drawing, Art, Cartooning" Course for 5 days' free trial. If I decide to keep it I will remit \$3, the Special A. A. S. Price. Otherwise I will return it to you. It is understood that this coupon puts me under no obligation whatsoever.

Name.....

Address.....

American Art Student..... Sept. 21

Special September Offer

Reduced Price

\$3

(REGULAR PRICE \$5.00)

Realizing the ever increasing need for such a system as Mr. Lederer's "Drawing, Art, Cartooning" Course, for a short time we are making a special summer offer in order to put this amazing work in the hands of a still greater number of people. We are reducing the price from \$5.00 to only \$3.00 for the summer months.

You should not miss this splendid opportunity. Our five day **FREE** trial offer still holds good—simply fill in and clip the coupon. Then, after you have seen the course, send only \$3.00 in complete payment.

But you must act quickly—we can only hold this price open for a few months.

weeklies. A few days later, to my great surprise and pleasure, I received a check from the art editor and a request for more contributions.

From that time on, I sent in little sketches and jokes, more or less regularly. A few months ago, I received an offer which startled me. The magazine for which I had been drawing wished to take me on the regular staff at a much greater salary than I was then making.

Through this amazing system, drawing can be **taught** as easily as anything else. In his simple, home-study course a world-famous cartoonist, Charles Lederer, teaches you to draw just as a business school teaches you to keep books, or operate a typewriter or write shorthand.

And the best part of it all is that

CLASSIFIED BUSINESS DIRECTORY

RATES:

Any Regular Heading, 8 cents per word

20% discount on 12 insertions

No advertisements accepted for less than \$1.00

HELP WANTED

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